

THE METROPOLITAN MUSEUM OF ART



3 0620 00365869 6

119.8

PD1

1929<sup>6</sup>







Digitized by the Internet Archive  
in 2014

FREE PUBLIC EXHIBITION

From Saturday, December 14 Until Time of Sale

Weekdays 9 to 6 • Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

December 18th

at 8:15 p.m.



EXHIBITION & SALE AT THE  
AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC.

30 East 57th Street  
New York City



SALES CONDUCTED BY

O. Bernet, H. H. Parke, A. N. Bade  
and H. E. Russell, Jr.

1929



MADONNA AND CHILD WITH ST. JOHN  
STUDIO OF RAPHAEL SANZIO

[NUMBER 62]

# XIII-XIX Century Oil Paintings

MADONNA AND CHILD FROM THE STUDIO OF RAPHAEL SANZIO

EXAMPLES BY ANTONIO MORO ✓ GUILIO ROMANO

VAN GOYEN ✓ AELBERT CUYP ✓ PRUD'HON

GAUDENZIO FERRARI ✓ LUCA GIORDANO

AND MANY OTHER MASTERS

*From the Collection of*

M. JEAN DESVIGNES  
PARIS

SOLD BY HIS ORDER



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES · INC.

New York

1929

# *Priced Catalogues*

A PRICED COPY OF THIS CATALOGUE MAY  
BE OBTAINED FOR ONE DOLLAR FOR EACH  
SESSION OF THE SALE

• •

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES, Inc.

*Designs its Catalogues  
and Directs All Details of Illustration  
Text and Typography*



## CONDITIONS OF SALE



1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.
2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.
3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
4. The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.
5. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the owner nor the Company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. Articles not paid for in full and not called for by the purchaser by noon of the day following that of the sale may be turned over by the Company to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser, and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the bill has not been paid in full by noon of the day following that of the sale, the Company reserves the right, any other stipulation in these conditions of sale to the contrary notwithstanding, in respect to any or all lots included in the bill, at its option, either to cancel the sale thereof or to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency sustained in so doing.
7. The Company exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect, or imperfection, but guaranty is not made either by the owner or the Company of the correctness of the description, genuineness, authenticity or condition of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.
8. Buying or bidding by the Company for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge. Any purchases so made will be

subject to the foregoing conditions of sale. Orders for execution by the Company should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the name of the object, and a bid on several objects catalogued under a single number should be stated to be so much per piece unless the description contains the notation "[Lot.]", in which case the bid should be stated to be so much FOR THE LOT. If the one transmitting the order is unknown to the Company, a deposit must be sent or reference submitted. Shipping directions should also be given.

9. The Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*These Conditions of Sale cannot be altered except by  
an Officer of the Company*

---

SALES CONDUCTED BY

O. BERNET   ✓   H. H. PARKE   ✓   A. N. BADE  
AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES, INC.

30 EAST 57TH STREET  
NEW YORK CITY

TELEPHONE PLAZA 1270

CATALOGUES ON REQUEST

## *Foreword*

THE collection of paintings formed by M. Jean Desvignes of Paris, herewith presented for dispersal, represents the taste of a successful Parisian industrialist who had the means as well as the leisure to indulge a hobby. Through stress of circumstances he has now sought the American market to liquidate his treasures.

While European collections are frequently offered to the clients of the American Art Association—Anderson Galleries, Inc., yet there is not often presented to your judgment an assemblage of paintings at once so personal and yet so eclectic, ranging from the XIII century to the Impressionists of yesteryear. They represent the work of a patient collector with a flair, who has gathered them within the past twenty-five years.

Among the primitives a pair of panels of the Swabian School [Nos. 66 and 67], the Gaudenzio Ferrari [No. 65], and the Sano di Pietro [No. 51], are the most noteworthy examples, while the transitional or Gothic period is represented by several charming Flemish pieces. The Renaissance offers a fine portrait of an old lady given to Antonio Moro [No. 54], a Raffaellino del Garbo [No. 61], a lovely Madonna and Child from the Studio of Raphael Sanzio [No. 62], and a handsome portrait of Jeanne of Aragon [No. 68], which is a replica executed by his pupil, Giulio Romano, of the famous portrait in the Louvre by Raphael.

The XVII century offers a splendid male portrait signed by Aelbert Cuyp [No. 55], a small but superb Van Goyen [No. 46], a fine Michelangelo Caravaggio [No. 69], and a heroic Luca Giordana [No. 74]. There are also some French XVII and XVIII century portraits with considerable appeal and some drawings by the Impressionists, while the Barbizon School is represented by two charming Daubignys.

G. FRANK MULLER  
SHIRLEY FALCKE



## EVENING SESSION

Wednesday, December 18, 1929 at 8:15 p.m.

*Catalogue Numbers 1 to 78 Inclusive*

---

### HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

1. *LANDSCAPE*

Expanse of wooded landscape dominated at left by a towering elm with entwined boughs silhouetted before a cloudy sky. Standing near a bush is a small figure of a man.

30 - Signed at lower right, H. HARPIGNIES

*Pencil drawing: Height, 8½ inches; length, 12½ inches*

### PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

2. *SANGUINE DRAWING*

45 - A woman stands at left conversing with another woman and a young girl seated at right. The group is vigorously drawn in sanguine chalk on gray paper.

Signed at lower right, RENOIR

*Height, 8½ inches; length, 11 inches*

## JEAN FRANCOIS MILLET

FRENCH: 1814-1875

### 3. *INTERIOR WITH FIGURES*

A cottage interior with a woman bending over a young girl in the doorway, who carries a basket under one arm, and a pitcher in the other hand. At right is a table.

Signed at lower right with the initials, J. F. M. Stamp of the Vente Millet on back.

40-

*Pen drawing: Height, 8½ inches; length, 10½ inches*

## CAMILLE PISSARRO

FRENCH: 1830-1903

### 4. *IN THE PADDOCK*

Study of a paddock animated with colorful figures, their backs turned to the spectator; in the left foreground is the suggestion of a horse mounted by a jockey and beyond are visible the starting posts.

Signed at lower right with the initials, C. P.

70-

*Pencil and wash drawing: Height, 8½ inches; length, 10½ inches*

## ALFRED SISLEY

FRENCH: 1840-1899

### 5. *LANDSCAPE WITH FIGURES*

A luminaristic impression of a sunlit byway with a wall at left and woods at right. In the distance are two figures conversing, and beyond are the buildings of a town. Outlined before a brilliant blue sky is the bough of a tree bearing clusters of colorful blossoms with green leafage.

150

Signed at lower left, SISLEY

*Height, 7 inches; length, 9½ inches*

## JOOST VAN CRAESBEECK

DUTCH: 1606-1662

### 6. BOOR WITH PIPE

A shaded interior with the half-length figure of a peasant, with smiling wrinkled face and curled hair surmounted by a plumed hat, seated before a table and holding a pipe in his right hand. He wears a white shirt and reddish brown waistcoat. On the table is a letter, a bowl and a pouch. Antique wood and tortoise shell frame.

90-

Panel: Height,  $7\frac{1}{4}$  inches; width, 7 inches

## WILLEM VAN MIERIS

DUTCH: 1662-1747

### 7. LADY WITH PARROT

Three-quarter-length figure standing by a table upon which her left arm rests, her gray hair elaborately dressed with a nosegay of flowers. She wears a *décolleté* golden-brown dress with slashed sleeves, partly draped by a plum-colored mantle. Upon her upraised left hand is perched a parrot with gaily colored plumage. In the shadow at left is a cage.

120-

Panel: Height,  $10\frac{1}{4}$  inches; width,  $8\frac{1}{4}$  inches

## NICOLAS LAVREINCE

FRENCH: 1737-1808

### 8. LA TOILETTE

The draped interior of a Louis Seize boudoir with a window at left. Seated at a *poudreuse* is a lady in *décolleté* white blouse and rose skirt, arranging her powdered hair with a blue bandeau, and at the left stands a young woman in white cap, draping her negligée about her left shoulder.

55-

Panel: Height, 10 inches; width,  $8\frac{1}{2}$  inches

## DUTCH SCHOOL

### XVII CENTURY

#### 9. *THE VISITOR*

Seen through an arched window is the interior of a kitchen with a portly boor seated before an upturned cask, holding a pipe in his left hand. At his right is the housewife in brilliant blue and crimson, offering him a glass of beer which she has drawn from the pitcher she holds in her right hand. Antique wood and tortoise-shell frame.

80-

*Panel: Height, 10½ inches; width, 9 inches*

## GONZALES COQUES [ATTRIBUTED TO]

FLEMISH: 1618-1684

#### 10. *GROUP OF FAMILY PORTRAITS*

Depicted in perspective are eight bust portraits, four of bearded gentlemen and four ladies, all in white linen ruffs, one with the hands placed together in the attitude of prayer.

90-

*Panel: Height, 12 inches; width, 7 inches*

*Note:* The red cross next to two of the portraits denotes deceased members of the family.

## ANTHONIE PALAMEDESZ STEVAERTS [FOLLOWER OF]

#### 11. *THE YOUNG ROUE*

Interior with a young cavalier in plumed hat, grayish brown jacket and knee breeches, seated between two women, the one at left in flowered rose silk *décolletage*, the other in green, seated behind a table at right.

50-

*Panel: Height, 9¾ inches; length, 12 inches*



## VENETIAN SCHOOL

### XVI CENTURY

#### 12. *ORION AND DIANA*

Stalwart figure of the young giant, his head encircled with a laurel wreath, supporting upon his shoulders the nymph Diana, partly robed in crimson with a quiver of arrows suspended from her left shoulder. At their side are two hounds. Landscape background.

Height, 14 inches; width, 10½ inches

#### JAN BOTH

DUTCH: 1610-1652

#### 13. *LANDSCAPE WITH FIGURE*

A road winding to the distance banked by precipitous boulders. In the foreground is a donkey with laden panniers, his master in crimson cloak nearby. At the turn in the road are two trees with green verdure patterned against a cloudy blue sky.

Panel: Height, 10½ inches; length, 14 inches

#### JAKOB DUCK

DUTCH: 1600-1660

#### 14. *A CAVALIER*

Standing figure in black plumed hat, embroidered white jacket with deep lace collar, rich crimson breeches and a surcoat which is draped cavalierly over one shoulder and around the waist.

Panel: Height, 15 inches; width, 10½ inches

## CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819-1878

### 15. *LES BORDS DE L'OISE: SUMMER*

Under a fine cloudy blue sky is an expanse of undulating country with the clear mirror-like waters of the river flowing from the right distance into the left foreground, the far bank wooded with lofty poplars and with the outline of dwellings upon a hill beyond. The near bank is fringed with rushes, amid which a peasant girl in crimson and blue is seen washing linen in the river.

400-

Signed at lower right, DAUBIGNY

*Height, 12¾ inches; length, 18 inches*

## CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819-1878

### 16. *LES BORDS DE L'OISE: EARLY AUTUMN*

A view of the same scene as the preceding picture under a cloudy blue sky, with a boat moored in the middle distance, and the near bank coated with lush green grass with scattered pink blossoms.

160-

Signed at lower right, DAUBIGNY

*Panel: Height, 8¾ inches; length, 16 inches*

## JEAN FRANCOIS MILLET

FRENCH: 1814-1875

### 17. *THE WOODCUTTER*

Standing figure of a peasant holding aloft in his right hand an axe with which he is about to chop the bough of the tree he supports and rests upon a block with his left hand.

120-

Signed at lower right with the initials, J. F. M. Stamp of the Vente Millet on back.

*Chalk drawing: Height, 18½ inches; width, 13½ inches*

Authenticated on back: DESSIN ORIGINAL DE MON PÈRE J. F. MILLET, signed, C. H. MILLET

## RICHARD PARKES BONINGTON

BRITISH: 1801-1828

### 18. *CLASSICAL INTERIOR WITH FIGURES*

150- Probably representing Our Lord seated upon a raised dais centring the composition, propounding His doctrine to the elders of the church, who are seated about the temple, a colonnade at left. Vigorously painted in fine colors.

*Height, 12½ inches; length, 23 inches*

## JAN FYT

DUTCH: 1611-1661

### 19. *NATURE MORTE*

60- Before a dark background, naturalistically painted amid vine leaves, is a group of six game birds.

*Height, 17 inches; length, 25 inches*

## TOBIAS VERHAEGT [VAN HASCHT]

FLEMISH: 1561/6-1631

### 20. *LANDSCAPE WITH FIGURES*

70- An undulating grassy plain with a vista of blue sea in the right distance and at left a domed classic building, white in the sunshine, before which rises a Corinthian column overgrown with creepers. At left and right in the shade of trees, are small figures in seventeenth century costumes.

*Panel: Height, 12½ inches; length, 18 inches*

## FRENCH SCHOOL

### XVIII CENTURY

21. *PORTRAIT OF A LADY*

Before a shaded greenish-blue background are the head and shoulders of a young girl, the powdered hair dressed in a pompadour, with curls falling to the shoulders. She wears a low-necked shaded violet gown. Painted within an oval.

*Height, 22 inches; width, 18 inches*

120-

### B. C. WEST—AFTER FRANZ XAVIER WINTERHALTER

22. *PORTRAIT OF A LADY*

Three-quarter-length seated figure looking to the observer, her hair elaborately dressed in ringlets. She wears a flowered silk gown and black lace wrap, and holds a nosegay of flowers in her hand.

Signed in the foreground, B. C. WEST AFTER WINTERHALTER, and dated 1882

*Height, 20½ inches; width, 16¾ inches*

150-

Collection of the Empress Eugénie, Farnborough Hall, Hampshire, England

Exhibited Musée National de Malmaison, No. 57, 1928

## JEAN AUGUSTE DOMINIQUE INGRES [SCHOOL OF]

### FRENCH: XIX CENTURY

23. *HEAD OF A GIRL*

Head and shoulders of a young girl with classic features in profile to the right before a shaded blue background. The sleek raven-black hair is waved about her ears and drawn back in a knot above the nape of the neck. The shoulders are loosely draped in embroidered white silk.

*Oval: Height, 24 inches; width, 20 inches*

30-

## FRENCH SCHOOL

### XVIII CENTURY

#### 24. *PORTRAIT OF A LADY*

Painted within an oval is the bust-length figure slightly turned to the left, the head with powdered hair dressed with a chaplet of rosebuds. She wears an aubergine gown edged with white ruching. Cloudy blue sky background.

*Height, 23 inches; width, 19 inches*

## DUTCH SCHOOL

### EARLY XVII CENTURY

#### 25. *PORTRAIT OF A GENTLEMAN HOLDING A PURSE*

Waist-length figure painted before a dark background, of a bearded gentleman with deep blue eyes looking to the observer. He wears a pleated white ruff and black jacket and holds a purse in his right hand, the little finger delicately extended.

Inscribed at upper right, AETATIS SVAE 40, and dated Anno 1611

*Cradled panel: Height, 26 inches; width, 19 inches*

## GERARD VAN SPAENDONCK

DUTCH: 1746-1822

#### 26. *FLOWERS*

Standing upon a stone slab before a brown drapery is a fluted jardinière massed with garden flowers, realistically rendered in brilliant colors.

Signed at lower left, G. VAN SPAENDONCK

*Height, 25 inches; width, 20½ inches*

## FRENCH SCHOOL

### XVIII CENTURY

#### 27. *PORTRAIT OF A LADY*

120- Head and shoulders of a young girl, the head turned and looking over her right shoulder toward the spectator; she wears a befeathered hat, turquoise-green bodice with slashed sleeves and a white ruffle at the neck, and partly draped by a brown mantle which she holds in her left hand. Neutral background.

*Height, 26 inches; width, 21½ inches*

#### ALESSANDRO MAGNASCO [ATTRIBUTED TO]

ITALIAN: 1681-1747

#### 28. *MARINE*

60- High seas pound against a rocky shore at left with a spired edifice and a castellated fort above. Buffeted by the waves are three mediaeval galleys, and in the foreground are two figures.

*Height, 19 inches; length, 31 inches*

## FRENCH SCHOOL

#### 29. *HORTENSE MANCINI, NIECE OF CARDINAL MAZARIN*

130- Half-length figure painted before a neutral background slightly to the left, with elaborately curled and dressed hair. She wears an embroidered gray low-necked dress edged with white ruffles and a blue scarf about her shoulders.

*Height, 28½ inches; width, 23 inches*

*Note:* Hortense Mancini, Duchesse de Mazarin and sister of Laure and Olympe Mancini, was noted at the court of Charles II, and was the most beautiful and intelligent of Cardinal Mazarin's nieces; he received many offers for her hand.

## FRANÇOIS PASCAL SIMON, BARON GERARD

FRENCH: 1770-1837

### 30. *PORTRAIT OF AN ARTIST*

Waist-length figure in profile to the right, standing before her easel with a brush in her left hand, her palette held in her right. Her head with dark curls is turned toward the spectator, and she wears a black dress with a white ruffle around her neck.

100- Signed at left, BRON GÉRARD.

*Height, 29 inches; width, 23½ inches*

## ENGLISH SCHOOL

EARLY XIX CENTURY

### 31. *PORTRAIT OF A LADY*

230- Half-length figure with long curly brown hair dressed with a blue bandeau. She wears a white lace dress with broad belt at the waist, and filmy white jacket. Blue sky background.

*Height, 30 inches; width, 25 inches*

## ITALIAN SCHOOL

XVI CENTURY

### 32. *PORTRAIT OF A GENTLEMAN*

180- Painted at waist-length is a bearded man with grayish hair, wearing an elaborate Medicean ruff, gray-green tunic and a surcoat of dull brown. Dark background.

*Height, 32 inches; width, 25¾ inches*

## ANTOINE PESNE

FRENCH: 1683-1757

### 33. *PORTRAIT OF A GENTLEMAN IN UNIFORM*

Waist-length figure wearing silver-embroidered yellow waistcoat, and blue jacket trimmed with silver braid and with crimson cuffs. Dark background.

160-

Height, 32 inches; width, 25½ inches

## ROBERT LEVRAC-TOURNIERES

FRENCH: 1668-1752

### 34. *PORTRAIT D'UN ECHEVIN*

Before a draped background is the portly figure, the clear brown eyes looking to the spectator. He wears a long curled white wig and black silk gown with deep white linen collar and girdled at the waist.

180-

Height, 32½ inches; width, 26 inches

## FAUSTINO BOCCHI

ITALIAN: 1659-1742

### 35. *THE TORTURE CHAMBER*

Darkened interior of a prison with several grotesque figures grouped around a table at right, and a prisoner suspended by his wrists from the ceiling at left. At right is the gaoler in blue tunic and crimson hat.

60-

Height, 28½ inches; length, 35½ inches



## ISAAK VAN OSTADE

DUTCH: 1621-1649

### 36. *NOONDAY REST*

At the left of the composition before a rough thatched and peak-roofed dwelling is a group of boors seated upon benches and standing around an upturned keg, regaling themselves and enjoying the music of the fiddler who stands with his back to the spectator. Slightly beyond is a horse harnessed to a cart and drinking from a trough, and at right is another group of four peasants. In the distance is a view of rolling country under a cloudy sky.

1900- Signed in the foreground, ISAAK VAN OSTADE

*Panel: Height, 19 inches; length, 25 inches*

## FRANCESCO ZUCCARELLI

ITALIAN: 1702-1788

### 37. *PASTORALE*

Under a cloudy blue sky is a rocky and wooded landscape with a thatch-roofed cottage at left before which are cattle, and a group of reclining and working figures in colorful costumes. In the right foreground is a youth mounted upon a gray horse wading in the pond, at which goats are watering.

130- *Height, 25 inches; length, 30 inches*

## JAN LIEVENS

DUTCH: 1607-1674

### 38. *OUR LORD TEACHING IN THE TEMPLE*

170- Shaded view of the temple with massive clustered columns, before the base of which is the youthful bearded figure of Our Lord with draped crimson mantle, His left hand upraised. At left and right are elaborately robed elders of the church and in the right foreground two children are playing upon the stone steps.

*Height, 20½ inches; length, 25½ inches*

## FRENCH SCHOOL

### XVI CENTURY

#### 39. *JEAN BERNARD*

200- Head and shoulders of a young man with sparse pointed beard and upturned mustache, looking toward the observer. He wears an embroidered black jacket with rolled white collar. Neutral background inscribed at upper left, *JEAN BERNARD FILZ DE IEAN, EAGE 38 ANS*, and dated 1588. Antique frame.

*Panel: Height, 18½ inches; width, 14¾ inches*

Companion to the following

## FRENCH SCHOOL

### XVI CENTURY

#### 40. *PORTRAIT OF A GENTLEMAN*

70- Head and shoulders portrait of a man with crisp light brown hair and heavy features, trimmed mustache and beard, his deep blue eyes looking to the left. He wears a black jacket revealing a white collar and a turquoise-blue ribbon about his neck. Dark background. Antique frame.

*Panel: Height, 18½ inches; width, 14½ inches*

Companion to the preceding

## PAULUS VAN SOMER

FLEMISH: 1576-1621

### 41. *PORTRAIT OF A LADY IN WHITE RUFF*

430- Painted within an oval is the bust-length figure of a lady looking to the observer. She wears a broad white ruff edged with lace, deep white collar and black dress with slashed sleeves tied with yellow and mauve ribbons.

*Height, 29 inches; width, 23½ inches*

## MAURICE QUENTIN DE LA TOUR

FRENCH: 1704-1788

### 42. *PORTRAIT OF A GENTLEMAN IN BLUE*

400- Head and shoulders portrait of a clean-shaven man with powdered hair, his face with a faint smile looking toward the spectator. He wears a white lace jabot and turquoise-blue jacket embroidered in gold. Dark background.

*Height, 18½ inches; width, 15 inches*

PIERRE PAUL PRUD'HON

FRENCH: 1758-1823

43. *PORTRAIT OF A YOUNG MAN*

325 Bust-length figure of a young man with disheveled brown hair and beardless face with a suggestion of a smile, looking to the spectator. He wears a white jabot and waistcoat, and deep green jacket, upon the lapel of which are two decorations. Neutral background.

Signed at left, P. P. PRUD'HON

*Height, 20 inches; width, 16 inches*

[See illustration]

JOSEPH SILFREDE DUPLESSIS

FRENCH: 1725-1802

44. *VICTOR RIQUETTI, MARQUIS DE MIRABEAU (?)*

90 Head and shoulders portrait of the middle-aged nobleman, with white hair, his gray-blue eyes looking toward the spectator. He wears a knotted white neckerchief and dark jacket with rolled collar. Painted within an oval before a neutral background.

*Height, 32½ inches; width, 19 inches*



[NUMBER 43]

## PIERRE MIGNARD

FRENCH: 1610-1695

45. *MARIE DE RABUTIN CHANTAL, MARQUISE  
DE SEVIGNE (1626-1696)*

360- Waist-length figure of the noble lady, painted within an oval, her luxuriant brown hair dressed in a knot at the back of the head and long ringlets falling to the shoulders. She wears earrings and a necklace of pearls, and her low-necked *vieux rose* gown is trimmed with pearls. In the folds of a crimson drapery before her is a small spaniel.

*Height, 28½ inches; width, 23½ inches*

[See illustration]



[NUMBER 45]

## JAN VAN GOYEN

DUTCH: 1596-1665

### 46. CHATEAU AU BORD DE LA MEUSE

1200- A castellated chateau at right on the bank of the Meuse with the central tall turreted tower silhouetted against a cloudy sky. In the shadow of the wall is a small boat manned by two peasants, and in the distance is a view of a windmill.

Signed on the boat with the initials, V. G., and dated 1645

*Cradled panel: Height, 14½ inches; width, 13 inches*

[See illustration]

## ABRAHAM BLOEMAERT

DUTCH: 1564-1651

### 47. TRIPTYCH

125- The centre arched panel with depiction of the Adoration of the Magi, within a stable setting of architectural proportions. Centring the composition is the Virgin Mother supporting the nude form of the Child Christ. At left is the kneeling figure of the king, Caspar, his rich trailing robes borne by a page. Slightly behind and at either side are the crowned kings, Balthazar and Melchior, and in the rear is St. Joseph surrounded by other personages and two armored soldiers. In the foreground is a recumbent ox. The left panel portrays the Crucifixion with the Virgin Mother and St. John at either side of the Cross; the right panel, the Assumption, with the donor kneeling at the feet of the Madonna and Child.

Signed in the foreground of the centre panel with the monogram, ABl, and dated 1597

*Panel: Height, 31 inches; widths, 20 and 10 inches*





[NUMBER 46]

## FRANZ POURBUS, THE ELDER

FLEMISH: 1545-1581

### 48. *COMTESSE DE SOISSONS*

220- Bust-length figure of the noble lady with large brown eyes looking to the observer, her golden-brown hair dressed high upon her head. She wears a small velvet cap, finely delineated Medicean white ruff and slashed bodice embroidered in gold, and gold chains are suspended around her neck. Dark background. Antique frame.

*Panel: Height, 10½ inches; width, 8½ inches*

Collection of Achille Fould

## FRANÇOIS CLOUET [SCHOOL OF]

FRENCH: XVI CENTURY

### 49. *A PRINCESS OF THE HOUSE OF HAPSBURG*

350- Painted at bust-length before a green background is the Princess, with finely delineated features, brown eyes with heavy lids and delicately penciled eyebrows, her golden-brown hair surmounted by a jeweled black cap. She wears an elaborately embroidered gown with ruffled collar and a fur-trimmed jacket, and around her neck are suspended three jeweled necklaces. Antique frame.

*Panel: Height, 9 inches; width, 6¾ inches*

[See illustration]

## FLORENTINE SCHOOL

XIV CENTURY

### 50. *ST. ELIZABETH OF HUNGARY AND JOHN THE BAPTIST*

230- Painted before a gold background is the regal figure of St. Elizabeth in rose-crimson tunic, the hem of which she holds up to support a bunch of roses, revealing an olive-green undergarment. At right is the bearded St. John, the traditional hair-shirt partly covered by a green mantle. In his left hand he holds an inscribed scroll. Above is a small saintly figure holding a basket of flowers.

*Panel: Height, 11 inches; width, 7¾ inches*



[NUMBER 49]

## SANO DI PIETRO

SIENESE: 1406-1481

### 51. *ST. JEROME*

Primitive depiction of the haloed saint in girdled white robe entwined by serpents, kneeling before the entrance to a cave facing his altar at right. Before him is a lion and his cardinal's hat. Background of shaded peaks and formalized green trees.

225-

*Cradled panel: Height, 12 inches; length, 14½ inches*

[See illustration]

## MICHELANGELO ANSELMI

ITALIAN: 1491-1554

### 52. *THE MADONNA*

Head and shoulders of the Virgin Mother with face of delicate contours framed in a shaded brown veiling, the eyes downcast. The swathed drapery of her tunic is rose-crimson. Dark background.

*Height, 16½ inches; width, 13 inches*

525-

*Note:* This work suggests the master of Anselmi, Correggio, in the tendency to sweetness compatible with the successful use of plastic means.

## JACOB GERRITSZ CUYP

DUTCH: 1575-AFTER 1449

### 53. *PORTRAIT OF A CHILD*

Standing on a tessellated flooring before a brown background draped at left with a blue curtain, is the quaint full-length figure of a small girl, the plump face framed by the fair hair. She wears a lace-trimmed cap, black bodice and voluminous drab skirt with white collar and apron. About her neck is suspended a triple string of crimson beads with a pendant plaque. In her right hand she holds a rattle, and in her left three cherries.

475-

*Panel: Height, 32½ inches; width, 26½ inches*



[NUMBER 51]

## ANTONIS MOR [CALLED ANTONIO MORO]

DUTCH: 1512-1581

### 54. *PORTRAIT OF A NOBLEWOMAN*

2100- Half-length figure of a distinguished middle-aged lady, slightly turned to the left, painted before a greenish-brown background, the finely modeled face with shrewd brown eyes beneath heavy lids and arched eyebrows tempered with a slight smile, looking toward the observer. She wears a white linen and lace cap completely covering the hair and revealing the high intelligent forehead, a stiff white ruff and fur-trimmed black velvet coat, the edge and high shoulders trimmed with white fur. Around her neck is a jeweled pendant, and suspended on a gold chain is a miniature portrait of a young man which she holds in her clasped hands.

*Panel: Height, 21½ inches; width, 14 inches*

*Note:* The fine modeling with delicately shaded treatment of the flesh tones of the face and hands and the minute work of the jewels shows the triumph of the well controlled elaboration of Antonio Moro, who probably painted this portrait about 1560. Details of the costume indicate the sitter to be either English or Flemish, and a lady of high rank.

Dr. Max Friedlander of the Kaiser Friederich Museum has stated that this portrait is a very excellent work painted about 1560 by an outstanding Dutch artist.

[See illustration]



[NUMBER 54]

AELBERT CUYP

DUTCH: 1620-1691

55. *PORTRAIT OF A GENTLEMAN IN SKULL CAP  
AND WHITE RUFF*

2400- Painted before a neutral background is the bust-length figure three-quarters to the right, the head with short grizzled beard and mustache, and grayish brown eyes looking toward the observer, finely modeled in a clear even light. He wears a black skull cap partly covering his curly brown hair, pleated white ruff and black gown.

Inscribed at upper left, 1642, AE 60, and signed, A. CUYP

*Panel: Height, 26 inches; width, 23½ inches*

*Note:* It is a well known fact that Aelbert Cuyp painted very few portraits, having devoted his talents mostly to pastoral scenes and landscapes.

[See illustration]





[NUMBER 55]

## MICHIEL VAN COXCYEN

FLEMISH: 1499-1592

### 56. *THE CRUCIFIXION*

550- In a primitive landscape setting with a castle in the distance is the Cross from which is suspended the emaciated figure of Our Lord, nude save for a loin-cloth; at either side are the crucified thieves, Dismas and Gestas; in the foreground, the Virgin Mother in white wimple and veiling and blue robe, bowed down by her grief and partly supported by St. John in rich crimson. At her left is Mary Magdalene, at her right Mary Salome, and slightly behind, Mary Cleophas. In the right foreground is the bearded executioner, behind whom stands a soldier about to attack one of the disciples; beyond are the departing Roman soldiery.

*Arched panel: Height, 36 inches; width, 22¾ inches*

## AMBROSIUS BENSON

FLEMISH: (?) - 1550

### 57. *DESCENT FROM THE CROSS*

400- The Hill of Golgotha with a distant view of a walled town with castellated buildings and a green primitive landscape beyond. In the foreground is the emaciated form of Our Lord sustained in the arms of Joseph of Arimathaea, and centring the composition before the Cross is the fainting Virgin Mother in white wimple and blue robes, half supported by St. John and Mary Magdalene; at right is Mary, the sister of Lazarus, and the kneeling bearded Nicodemus. Upon the ground are instruments of the Passion.

*Arched panel: Height, 35½ inches; width, 23 inches*

## SOUTH GERMAN MASTER

XVI CENTURY

### 58. ADORATION OF THE MAGI

900-

The full-length figure of the Virgin Mother, in wine-crimson tunic almost entirely enveloped by a voluminous gold-embroidered green mantle, is depicted seated in profile to the left. Upon a cushion on her lap is the nude form of the Infant Christ in the attitude of benediction toward the bearded Caspar. Standing slightly behind in rich costumes are the other two kings, Melchior and Balthazar, with their gifts. At right is St. Joseph. Before a gold background, the Virgin and St. Joseph with haloes finely wrought in *bulino* work. At lower left is an armorial shield.

*Cradled panel: Height, 37 inches; width, 22¾ inches*

*Note:* This altarpiece shows a decided Venetian influence. There were several South German masters who are known to have painted in Italy during the early XVI Century.

## MARINUS VAN ROEMERSWAELEN

FLEMISH: 1497-AFTER 1567

### 59. ST. JEROME IN MEDITATION

500- The interior of a cloister with leaded windows at left and right. Seated before a table facing the spectator, with his left forefinger upon a skull, is the aged saint with long wavy white beard and mustache, his large brown eyes gazing to the right with an expression of reverie, his head resting upon the palm of his right hand. He wears a shaded brown biretta and crimson robe. In the foreground is a missal, a pair of spectacles, a candle and a pair of snuffers. Above is a scroll inscribed in Latin. Antique frame.

*Height, 35 inches; width, 25½ inches*

## ADRIAEN ISENBRANDT

FLEMISH: BEFORE 1510-1551

### 60. *TRIPTYCH*

900- The centre panel painted with depiction of the Adoration of the Magi, the Virgin Mother robed in blue centring the composition holding the undraped Infant Christ upon her lap, with St. Joseph slightly behind her. Around are the gorgeously robed kings, Caspar, Melchior and Balthazar, with their offerings of frankincense and myrrh. Background of primitive landscape. The left panel portrays the Flight Into Egypt, the right, the Nativity.

*Arched panel: Total height, 30½ inches; length, 44 inches*

[See illustration]

## RAPHAEL SANZIO [STUDIO OF]

UMBRIAN: 1483-1520

### 62. MADONNA AND CHILD WITH ST. JOHN

4100- Seated in the foreground of a receding landscape under a vault of blue sky, is the full-length figure of the youthful Virgin Mother, the ethereal head with downcast eyes and long braided golden hair. She wears a rich wine-crimson tunic and voluminous blue mantle draped across her knees, and holds upon her lap the nude dimpled form of the Infant Christ, Whose hand is in the attitude of benediction toward the kneeling figure of the infant St. John. The latter is partly draped in a hair-shirt.

*Panel: Height, 28½ inches; width, 22 inches*

*Note:* By comparing the head of this Madonna with the one in *La Belle Jardinière* (Louvre) as well as that of the *Madonna del Cardinale* in the Uffizi Palace, the question as to authorship is resolved thus: the Madonna and landscape are by the great Umbrian master, and the *bambino* and infant St. John presumably from the hand of an assistant.

[See frontispiece]

GIOVANNI DOSSI (CALLED DOSSO DOSSI) [ATTRIBUTED TO]

ITALIAN: 1470 (?) - 1542

63. *JACOB'S DREAM*

375- In the left foreground of undulating wooded country, the bearded Jacob in crimson, blue, and yellow garments is sleeping upon the ground, his head pillowed upon a rock. At right is a tall ladder reaching to the sunlit heavens, upon which angels are ascending and descending. Beyond is a receding view of a stream.

Panel: Height, 48 inches; length, 63½ inches

DOMENICO THEOTOCOPULI (EL GRECO)

[ATTRIBUTED TO]

SPANISH: 1545-1614

64. *ECCE HOMO*

100- Half-length figure of Our Lord, the gaunt bearded head with long brown hair crowned with thorns and lighted by a golden aureole, the emaciated body partly covered by a crimson mantle, the wrists and neck bound by a rope. In his right hand he holds a palm. Background of violent, tumultuous clouds, executed in the manner of El Greco's Venetian period.

Height, 30 inches; width, 23 inches

GAUDENZIO FERRARI

ITALIAN: 1484 (?) - 1549 (?)

65. *ST. PAUL*

200- Standing in the foreground of a primitive landscape upon a rocky eminence, his form outlined before a cloudy blue sky, is the bearded St. Paul in a girdled blue tunic and crimson mantle draped from his left shoulder. Under his left arm he holds a missal, his right hand is on the hilt of a sword.

Panel: Height, 43½ inches; width, 30 inches

[See illustration]



[NUMBER 65]

## SWABIAN SCHOOL

### XVI CENTURY

#### 66. *ALTARPIECE: CHRIST BEFORE CAIAPHAS*

360- Interior with an arched window in the background. Centring the composition is the dignified figure of Our Lord in long gray tunic revealing His bare feet, His hands manacled as He is drawn by an armored soldier who bears an inscribed crimson pennon, toward the enthroned figure of Caiaphas, holding a sceptre and robed in olive-green with peaked rose-crimson cap. At his right is a figure in hooded crimson robe holding an inscribed scroll, and at left are other accusers. Through the window is a prospect of mountains and sea.

*Cradled panel: Height, 46 inches; width, 39 inches*

Companion to the following

[See illustration]

## SWABIAN SCHOOL

### XVI CENTURY

#### 67. *ALTARPIECE: ST. JOHN WITH THE MAN POSSESSED OF THE DUMB SPIRIT*

360- A vaulted interior with two arched windows in the background through which is seen a prospect of mountainous landscape. In the foreground stands the haloed St. John in rich crimson robes in the attitude of benediction, holding by a ribbon-like halter the figure of the man possessed of demons, whose olive-green robe has fallen back, revealing his bare legs. He is half supported by his mother in hooded robe at left. In the doorway behind her are two bearded figures and at right a regal patriarch in rich robes and jeweled crown, holding a sceptre.

*Cradled panel: Height, 46 inches; width, 39 inches*

Companion to the preceding





[NUMBER 66]

GIULIO DI PEPPI DEI GIANNUZZI

(CALLED GIULIO ROMANO)

ITALIAN: 1492-1546

68. *JEANNE D'ARAGON, PRINCESS ASCANIO COLONNA*

1500 Within a Renaissance interior is the three-quarter-length seated figure of the princess, her oval face of delicate contours framed by her long golden-brown hair and surmounted by a jeweled and fur-trimmed scarlet hat. She wears a crimson velvet robe with voluminous sleeves lined in amber silk and slashed, revealing bluish-white embroidered undersleeves. About her shoulders is a brown fur, one end of which she holds in her right hand. Through the surbased arch at left is a prospect of a balustraded *loggia* towards which a female figure is walking.

*Height, 52½ inches; width, 39 inches*

*Note:* This portrait of Jeanne d'Aragon is a replica of the famous picture in the *Musée du Louvre*, which was painted about 1518 and presented by Cardinal Bibliena to François I. According to correspondence edited by Marquis Campori, the original preparatory drawing was not executed by Raphael himself, but by Giulio Peppi, and Raphael was presumed to have painted the head and Peppi the remainder of the composition. The above portrait is given entirely to Giulio Peppi (Romano).

[See illustration]



[NUMBER 68]

## MICHELANGELO DA CARAVAGGIO

ITALIAN: 1569-1609

### 69. *THE RETURN OF JOSEPH*

375- In a shaded interior, the youthful Joseph is seen nude to the waist, standing before a crimson velvet and walnut armchair, aided by the two servants of Potiphar as he changes his travel-worn clothing. He is dressed in a green lower garment and is in the act of removing his torn white robe. The elderly bearded retainer of the house is helping him to other garments, which a servant at right in plumed cap is holding on his arm.

*Height, 31 inches; length, 39½ inches*

*Note:* The delicate tones and shading of the flesh, the chiaroscuro and exquisite treatment of the highlighted whites of the folded garments, together with the fact that the three characters are models often represented in other paintings by Caravaggio, leaves no doubt as to the accuracy of the attribution. It can be compared with the well known one in the del Turco Collection.

[See illustration]



[NUMBER 69]

## HENDRICK GOLTZIUS

DUTCH: 1558-1616

### 70. *PIETA*

100-

The ashen figure of Our Lord, His head bearing the crown of thorns drooping to the left, is supported by the bearded Joseph of Arimathaea; at left is the kneeling Virgin Mother in white wimple and green mantle gazing up into His face with a look of anguish. Slightly behind appear the head and shoulders of St. John.

*Cradled Panel: Height, 36¾ inches; width, 29 inches*

## FRANZ POURBUS THE YOUNGER

FLEMISH: 1570-1622

### 71. *PORTRAIT OF A NOBLEMAN IN FUR-TRIMMED COAT*

325-

Three-quarter-length standing figure of a bearded gentleman turned slightly to the right and looking to the spectator; he wears a white linen ruff and cuffs, black jacket and surcoat with broad border of brown fur, revealing two gold chains across his body. His left hand clasps the hilt of his sword. Neutral background.

*Height, 39½ inches; width, 31 inches*

## MARIOTTO DI BIAGIO DI BINDI ALBERTINELLI

FLORENTINE: 1474-1515

### 72. *THE HOLY FAMILY*

225- Charming conception with the full-length figure of the Virgin Mother in pale rose-crimson tunic and blue mantle, her head swathed in a draped brown hood. Upon her lap is the nude chubby form of the Infant Christ, Who leans forward to embrace the infant St. John at right, standing partly covered by the crimson wrap held in the left hand of the Virgin Mother. At their feet is the *Agnus Dei* and a staff with entwined phylactery. At left is seated the bearded St. Joseph in blue and brown robes.

*Panel: Height, 41 inches; width, 35 inches*

## EUGENIO LUCAS THE YOUNGER

SPANISH: XIX CENTURY

### 73. *FIESTA*

160- A public square paved with cobbles and animated with numerous figures in festive native costumes gaily promenading at left. Centring the composition before a stucco dwelling are children purchasing edibles from a man standing by a table, his wife seated by a brazier.

*Height, 26 inches; length, 33½ inches*

## LUCA GIORDANO

ITALIAN: 1632-1705

### 74. *BACCHANALIAN FETE*

550-

Vast composition of bacchanalian nymphs and putti. Before the trunk of a tree at right are three maidens in blue, brown and crimson draperies, and nearby a putto is pouring wine into the upturned open mouth of another youthful bacchante. At left are other putti, one upon the shoulders of a youth holding a tazza of wine. Others are frolicking with goats, one winding a shell, another holding a tambourine. Above are cherubim amid vine.

*Height, 71 inches; length, 117 inches*

A letter of authentication from Dr. Hermann Voss, of the Kaiser Friedrich Museum, Berlin, will be given to the purchaser.

[See illustration]

## VENETIAN SCHOOL

XVIII CENTURY

### 75. *VIEW OF ROME*

150-

The calm waters of the Tiber, upon which are various sailing craft, flow from the left into the foreground, spanned by a triple-arched bridge; beyond are the buildings of the city, dominated by the structure of St. Peter's and the Vatican buildings, and the castle of St. Angelo at right. In the left foreground are two fisherfolk hauling their catch upon a parapet. Above is a cloudy blue sky.

*Height, 24 inches; length, 48½ inches*

## NEAPOLITAN SCHOOL

XVII CENTURY

### 76. *PORTRAIT OF A MAN HOLDING MUSICAL SCORE*

120-

In profile to the left before a dark background is the half-length figure of a young man with disheveled dark hair, wearing fur-trimmed crimson cloak. He is gazing at a musical score which he holds in his hand.

*Height, 36 inches; width, 29 inches*





[NUMBER 74]

## ITALIAN SCHOOL

XVII CENTURY

77. *ECCE HOMO*

10- The figure of Our Lord to the right, depicted before a dark background with the bowed bearded head crowned with thorns. He is loosely draped in a dark crimson mantle baring one scarred shoulder, and His wrists are bound by rope.

*Height, 31½ inches; width, 25 inches*

Companion to the following

## ITALIAN SCHOOL

XVII CENTURY

78. *MATER DOLOROSA*

20- Half-length figure of the Virgin Mother, her face with anguished expression looking to the left, her hands clasped before her. Her head is veiled in a draped black hood and she wears a greenish blue mantle revealing the cuffs of a deep rose tunic. Dark background.

*Height, 31½ inches; width, 25 inches*

Companion to the preceding

Total <sup>48</sup> 30740-

# LIST OF ARTISTS AND THEIR WORKS REPRESENTED

	CATALOGUE NUMBER
ALBERTINELLI, MARIOTTO DI BIAGIO DI BINDI The Holy Family	72
ANSELMi, MICHELANGELO The Madonna	52
BENSON, AMBROSIUS Descent from the Cross	57
BLOEMAERT, ABRAHAM Triptych	47
BOCCHI, FAUSTINO The Torture Chamber	35
BONINGTON, RICHARD PARKES Classical Interior with Figures	18
BOTH, JAN Landscape with Figure	13
CARAVAGGIO, MICHELANGELO DA The Return of Joseph	69
CLOUET, FRANÇOIS [SCHOOL OF] A Princess of the House of Hapsburg	49
COQUES, GONZALES [ATTRIBUTED TO] Group of Family Portraits	10
CUYP, AELBERT Portrait of a Gentleman in Skull Cap and White Ruff	55
CUYP, JACOB GERRITZ Portrait of a Child	53
DAUBIGNY, CHARLES FRANÇOIS Les Bords de l'Oise: Early Autumn	16
Les Bords de l'Oise: Summer	15

	CATALOGUE NUMBER
DE LA TOUR, MAURICE QUENTIN Portrait of a Gentleman in Blue	42
DEL GARBO, RAFFAELLINO Madonna and Child with Angel	61
DI PIETRO, SANO St. Jerome	51
DOSSI, GIOVANNI (CALLED DOSSO DOSSI) [ATTRIBUTED TO] Jacob's Dream	63
DUCK, JAKOB A Cavalier	14
DUPLESSIS, JOSEPH SILFRÈDE Victor Riquetti, Marquis de Mirabeau [?]	44
DUTCH SCHOOL Portrait of a Gentleman Holding a Purse The Visitor	25 9
ENGLISH SCHOOL Portrait of a Lady	31
FERRARI, GAUDENZIO St. Paul	65
FLORENTINE SCHOOL St. Elizabeth of Hungary and John the Baptist	50
FRENCH SCHOOL Hortense Mancini, Niece of Cardinal Mazarin Jean Bernard Portrait of a Gentleman Portrait of a Lady Portrait of a Lady Portrait of a Lady	29 39 40 21 24 27
FYT, JAN Nature Morte	19
GERARD, FRANÇOIS PASCAL SIMON (Baron) Portrait of an Artist	30

	CATALOGUE NUMBER
GIORDANO, LUCA Bacchanalian Fête	74
GOLTZIUS, HENDRICK Pièta	70
GRECO, EL [DOMENICO THEOTOCOPULI] [ATTRIBUTED TO] Ecce Homo	64
HARPIGNIES, HENRI JOSEPH Landscape	I
INGRES, JEAN AUGUSTE DOMINIQUE [SCHOOL OF] Head of a Girl	23
ISENBRANDT, ADRIAEN Triptych	60
ITALIAN SCHOOL Ecce Homo	77
Mater Dolorosa	78
Portrait of a Gentleman	32
LAVREINCE, NICOLAS La Toilette	8
LEVRAC-TOURNIERES, ROBERT Portrait d'un Echevin	34
LIEVENS, JAN Our Lord Teaching in the Temple	38
LUCAS THE YOUNGER, EUGENIO Fiesta	73
MAGNASCO, ALESSANDRO [ATTRIBUTED TO] Marine	28
MIGNARD, PIERRE Marie de Rabutin Chantal, Marquis de Sevigne	45
MILLET, JEAN FRANÇOIS Interior with Figures	3
The Woodcutter	17

	CATALOGUE NUMBER
MOR, ANTONIS (CALLED ANTONIO MORO) Portrait of a Noblewoman	54
NEAPOLITAN SCHOOL Portrait of a Man Holding Musical Score	76
PEPPI, GUILIO (CALLED GUILIO ROMANO) Jeanne d'Aragon, Princess Ascanio Colonna	68
PESNE, ANTOINE Portrait of a Gentleman in Uniform	33
PISSARRO, CAMILLE In the Paddock	4
POURBUS THE ELDER, FRANZ Comtesse de Soissons	48
POURBUS THE YOUNGER, FRANZ Portrait of a Nobleman in Fur-Trimmed Coat	71
PRUD'HON, PIERRE PAUL Portrait of a Young Man	43
RAPHAEL SANZIO [STUDIO OF] Madonna and Child with St. John	62
RENOIR, PIERRE AUGUSTE Sanguine Drawing	2
SISLEY, ALFRED Landscape with Figures	5
STEVAERTS, ANTHONIE PALAMEDESZ [FOLLOWER OF] The Young Roué	11
SOUTH GERMAN MASTER Adoration of the Magi	58
SWABIAN SCHOOL Altarpiece: Christ Before Caiaphas	66
Altarpiece: St. John with the Man Possessed with the Dumb Spirit	67

	CATALOGUE NUMBER
VAN COXCYEN, MICHEL The Crucifixion	56
VAN CRAESBEECK, JOOST Boor with Pipe	6
VAN GOYEN, JAN Château au Bord de la Meuse	46
VAN MIERIS, WILLEM Lady with Parrot	7
VAN OSTADE, ISAAK Noonday Rest	36
VAN ROEMERSWAELEN, MARINUS St. Jerome in Meditation	59
VAN SOMER, PAULUS Portrait of a Lady in White Ruff	41
VAN SPAENDONCK, GERARD Flowers	26
VENETIAN SCHOOL Orion and Diana	12
View of Rome	75
VERHAEGT, TOBIAS [VAN HASCHT] Landscape with Figures	20
WEST, B. C. [AFTER FRANZ XAVIER WINTERHALTER] Portrait of a Lady	22
ZUCCARELLI, FRANCESCO Pastorale	37





APPRAISALS  
FOR UNITED STATES AND STATE TAX  
INSURANCE AND OTHER PURPOSES  
CATALOGUES OF PRIVATE COLLECTIONS



*A*PPRAISALS. The American Art Association - Anderson Galleries, Inc., will furnish appraisals, made by experts under its direct supervision, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes.

CATALOGUES. The Company is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced Sales catalogues of the Company.

Upon request the Company will furnish the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Company has made appraisals which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES, Inc.

30 EAST 57TH STREET  
NEW YORK CITY

*Telephone: PLAZA 1270*

Composition and Presswork  
by



PUBLISHERS PRINTING COMPANY  
*William Bradford Press*

Half-tone Plates by

CHATHAM PHOTO-ENGRAVING CO.  
New York





FREE PUBLIC EXHIBITION

From Saturday, December 14 Until Time of Sale

Weekdays 9 to 6 • Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

December 20 and 21 at 2:15 p.m.



EXHIBITION & SALE AT THE  
AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC.

30 East 57th Street  
New York City



SALES CONDUCTED BY  
O. Bernet, H. H. Parke, A. N. Bade  
and H. E. Russell, Jr.

1929



THE METROPOLITAN  
MUSEUM OF ART

*Thomas J. Watson Library*

